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Music. The genius of Béla Bartók made Magyar folk music a treasure for the entire world. Until Bartók's arrival--he started collecting folk songs in 1905--the field of Hungarian folk music was practically unlabored by serious research, perhaps because of the initial difficulty of notation of Magyar melodies. The results of Bartók's research (in the company of Kodály and others) was the discovery that the musical system of the Magyars is extremely ancient, and its melodic structure has close ties with Cheremis and Chuvash music as well as with that of the Mongols of Inner Asia. Its basic types, now sung in countless variations, are (a) homophonous, (b) pentatonic, they have (c) a rather free rhythm and rich ornamentation and (d) a descending melodic structure, i.e. the melody is repeated on the lower fifth (quint). Of course, this original melodic stock has been subject to various influences during the years. Within the range of Gregorian chant, Magyar music adopted new melodic elements, especially in the Dorian, Aeolian and Mixolydian modes. Then the influence of different styles of profane music and of the Protestant choral was felt,

533 At the beginning of the fifteenth century, the gypsies appeared
177 in Hungary and became the musicians of rich and poor alike;
they gave many distinctive rhythms, melancholy and wild, to
the ancient tunes, and even added new rich Oriental chromatic
melodies.

Thus, when the wild and passionate mood of the gypsy performances gave birth to the verbunkos (from Germ. werbung 'recruiting') style in the first quarter of the nineteenth century, a new type of music had come into being and it became so popular that fifty years later almost everyone took for granted that this was Magyar music in its purest form. The most common form of expression of the verbunkos style at the end of the nineteenth century was the csárdás ('czardas') and a genre called nóta, a song with vague recollections of real folk music. This extremely hybrid style is still today considered as genuine folk music by many poorly educated Hungarians, and it is highly popular both in Hungary and abroad.

534 The Magyars have no musical instrument peculiar to them. Few of them care for playing an instrument--that is the

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gypsies' business. To a limited extent, therefore, the following instruments are used by the Magyar peasants: the zither, hurdy-gurdy, Jew's harp, bagpipe, swine-herd's horn, pipe (nine holes), reed (no holes), and alphorn (used by the Székely only).

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Unlike instrumental music, singing is very popular among the peasants; folk songs are on everyone's lips. The men and women like to sing alone and in groups (in unison) whenever the occasion calls for a song: during work, in church, at family gatherings and on other special occasions. They sing both what we may term the folk song proper and also the nóta, referred to above; they sing also the "popular" tunes heard over the radio or in the movies.

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Folklore and folk literature. Magyar folk literature is extremely rich in poetry (songs), ballads, historic legends, and tales. It is a faithful mirror of the people's character; its lyricism has a noble restraint and the love songs reflect a rather shy and idealizing conception of the relations between men and women. The sympathetic antagonists of the epic stories

538 There are also local legends explaining bewildering natural phenomena, such as chasms, cliffs, strangely shaped stones; etiological legends (e.g. the origin of the ear of corn); and Christ legends, many of them with humorous accounts involving Saint Peter.

[533] The Hungarian ballads are epic stories composed for singing mostly with musical accompaniment. The rezős, Magyar equivalent of the minstrel, was instrumental in their creation and diffusion. The Magyar ballads differ from their West European equivalents in that they have no refrain. In spite of this, however, there is in them still a large amount of repetition, a desirable accessory of oral delivery. Their themes are borrowings, mostly Western, less often Slavic, and their most common setting is either the Turkish occupation or the trails of outlaws and exiles.

If the different types of folk tales can be arranged, as many folklorists have attempted, into families, the Hungarian folk tales belong to the Ural Altaic family by virtue of their almost improvised style and loose plot. The Magyar folk tale is sober in style and composition, as

"A"-ir-f

186 The old national anthem has been kept by the present regime
533 along with the Internationale. The anthem is the work of Kölcsey and Erkel, famous Hungarian poet and composer. The Rákóczy March recalls the heroic fight of the Magyars against the Hapsburgs in the early eighteenth century and is widely heard all over Hungary.

156 Slogans representing national aspirations are not very common
208 today. The slogans propagated by the Communist public information machinery are mostly such short-lived ones as the one quoted below which was created at the time of the currency reform in 1946: Fizessenek a gazdagok ('Let the rich pay'). These temporary slogans are intended for a restricted clientele and for a definite aim; the response to them is varied, but they never seem to penetrate the popular mind, and they are far from symbolizing nationalistic hopes. Perhaps it is the ever-changing policy of the Communist Party itself which prevents the regime from producing slogans of a permanent character.

The pre-war years, on the other hand, abounded in slogans voicing the Irredentistic sympathies of all the various governments of Hungary. Such slogans were the famous Nem Nem Soha! 'No, No, Never!' voicing the determination of the Magyar never to resign himself to the territorial losses provided for in the Versailles Peace Treaty, and the greeting Szebb Jövőt! 'A Brighter Future!' which the Hungarian young people took to heart and which may still be remembered.

So he said: "What is bothering the gentlemen that they are so sad; perhaps I could help." 539

The chief engineer brought himself to tell the gipsy of the task that King Mátyás had assigned to them.

The gipsy said: "But, gentlemen, the whole thing is simple. Tell King Mátyás that if the bushel were larger than the mountain, then it wouldn't even make one."

Now, of course, there appeared not only pieces of cigars but even whole cigars.

The chief engineer reported to King Mátyás that they had finished with the measuring.

/5/ "Well, if you have finished, tell me how many bushels it makes."

Said the chief engineer: "Your majesty, if the bushel were larger than the mountain, it wouldn't even make one."

"Well, I know that you learned this from some gipsy."

Such an anecdote has an independent existence. There are, of course, external conditions for its presentation (congenial company for some protracted period, etc.). Riddles exist almost entirely in this form.

The external signs of consciousness are visible to the eye, and they could be an indication of the artistic value of what is to be recounted. Something like "Well, I'll tell one too" is sufficient introduction for posing a riddle or telling an anecdote. Story-telling requires care in laying the groundwork. The story-teller must be called and asked to tell a story. The child, too, asks for a story. Sometimes there exists only this external circumstance: that the mood requires a story. And if at such a time there is not a professional story-teller in the company, then the one who can do so best, tells the story. 538 195

The most restricted literary form of the folk epic is the ballad. In addition to its inner rigidities, its outer form is fixed, too. The groundwork for this must be laid with even greater care than for the story. But it is as though the wind of culture had already swept away this literary form. Only on the rarest occasions is there that elevated mood which is necessary for the singing of ballads. Some old men and women do know very beautiful ballads, but they sing them only on the rarest occasions. Sometimes at a festival or a wedding feast they ask an old singer to sing some old songs, and then he will sing some ballads too, but always solo. As far as my memory serves me, they have never sung ballads in chorus in this region. 538 533

The texts of folk customs are classed mostly as lyrical, and

774 and exchanges his own child for it. Such a child is called «changed», «changed child». Of course it can be changed back, but that is a difficult, heavy, complicated task and is not always successful. Therefore it is best to hurry up with the baptism so that such troubles may be avoided.

775 Of course the most ghastly thing for a wretched mother is that her child should die without being christened. The Matyós believe that the soul of the unfortunate child in thi' plight wanders about miserably, and each seventh year appears in some bush or hedge, until some good soul takes pity on it. The person who sees such an unchristened soul in the place mentioned, must take pity on it and throw a white cloth at it saying : — «I christen you in the name of the Father, the Son and the Holy Spirit ; if you are a boy your name shall be Adam, if you are a girl it shall be Eve !» — After this the erring soul is immediately freed, turns into an angel and the Gates of Heaven are opened before it.

Hungarian Minstrels

(The Regös)

● 533 Minstrelsy is the remnant of a pagan custom, which is at least two thousand years old. In Hungary we find many minstrel practices which have never existed amongst minstrels in other parts of Europe. If the original meaning of an ancient custom gets obliterated, it is of no importance whether something is added to or taken away from it. Thus fragments alone remain. In one instance parts of the words have remained intact, in another traditions of pagan times haunt the tune, in a third the costumes of the performers reveal the ancient custom, or lastly the ancient, primitive human soul

finds utterance through queer, musical instruments and other methodes of expression . . . 533

Minstrelsy is one of the most ancient Hungarian customs and is still practised in some 170 Hungarian villages, especially in Transdanubia and in a few places amongst the most eastern tribe of the Magyars, that is amongst the Szeklers. The many, to-day unintelligible words, variations, choruses and references to obsolete versions have often puzzled science, and will surely do so even more frequently in the future. Mysterious in itself is the Hungarian word for minstrel : «regös», which is the name of the performer ; the word «regölés» means the act of minstrelsy. These are obsolete words; the minstrels themselves do not know their meaning. In order to understand the custom, we must know its origin, though one or two of our readers may find this explanation somewhat lengthy and uninteresting.

The word «regös» is derived from the same root as the Hungarian word «rejt» which means to hide something, and the «regös» is nothing but a person who «hides something». To this day Hungarians call a person who falls into trance a person who «rejtezik» that is «hides». Wonderful things are still told about persons who «hide», i. e. fall into a trance. They are supposed to be able to foretell the future, and they are considered especially capable of communicating with the dead, from whom they bring messages and whose wishes they interpret. They are supposed to travel through Heaven and talk to its inhabitants, — not merely to acquaintances, who have just died, but to such distinguished souls as Abraham of the Old Testament. A Szekler girl described her journey to Heaven, the people she had met, and the heavenly situation in general as she had seen it in her trance. These «dead-alive» people are highly esteemed even to-day, and were more so in the past. John Arany, the famous Hungarian epic poet, who knew the Great Hungarian Plain like no one else, was 787 [828] 787 538

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Minstrels Photo: Hung. Nat. Mus.

p 17 [p 18 is blank]

781 In mins-
trelsy, when the descendants of the ancient Shamans come
●533 to the mysterious refrain of the magicians, they make a «frigh-
[534] tening» noise with their instruments, and they top this with sounds imitating all kinds of animals. Their «musical» instruments are : a stick with a chain, a pipe and an extraordinary instrument — a potsherd covered with a pig's bladder. In the middle of this tight bladder is a tiny hole, with a reed stuck into it. If someone draws a wet finger along the reed, a queer, droning noise occurs. This instrument is a predecessor of the drum ; some versions of minstrels' songs say : «our drum is a fine iron pot», though the drum may not be of iron, but of earthenware. To these instruments occasionally bells are added and other noisy implements : lids made of tin and such like.

The «refrain», containing the magic words, is an important part of minstrelsy ; the «refrain» has many variations ; but according to learned reconstruction this is what the original words were :

My hiding place is an old law,
Holla ! I hide in songs !

533 meaning : «my magic has old laws, I conjure with songs !»
The custom belongs to the feasts of the winter solstice (De-
527 cember the 25th) and therefore in most places about Christmas time the Hungarian minstrels go from house to house. They are fairly grown up boys or lads. Sometimes three or four go together, in other places some thirty or fourty. They usually pay their visit in the evening, at night or at dawn. They generally visit houses where there are marriageable girls, but the Szeklers go to the newly married couples. In a few districts their songs begin with references to an apparition of God :

10:Viski E-4,5 (no date) 1932 ECl Hungary ECl

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Get up, farmer, get up,
God has descended on your house,
With His legions and His army,
With His winged angels,
His Table must be laid,
His glass filled.
My hiding place in an old law,
Holla! I hide in songs!

Then they wish, that is «tell» the farmer all kind of good things, in one place:

Six little oxen and three workers,
A golden whip-handle to one of the workers,
A golden plough-tail to the second,
A silver plough-tail to the third,
My hiding place is an old law,
Holla! I hide in songs!

According to one learned professor this introduction did not belong to the ancient words: perhaps it is an effect of Christian influence. In the Szekler version the song begins by describing how, when small winter snow flakes fall, the minstrels drove the hares and foxes into the village; and there into someone's courtyard, where they found a rich house:

We peeped through the window,
And saw a bed all made,
A pious farmer lay on its outer side,
His wife, a delicate lady,
Lay by the wall, on the inner side,
A curly haired babe lay between them:
He prompted his father and his mother:
Get up father, get up mother,
Because the minstrels have come.
My hiding place in an old law,
Holla! I hide in songs!

10: Viski E-4, 5 (no date) 1932 ECl Hungary ECl

The refrain is sung after every line. — Then they chant «my magic has old laws, we conjured a magic ox; half of it belonged to the Regős». Then they go on «telling», that there is a great ox in the barn: there is roast on his back, cracknels on his horns, coins in his ears, a cobblers needle in his nose, a cube of hops in his navel, his tail is filled with walnuts, on the tuft of his tail hangs a glass of beer; finally they describe all the good things in the house and on the table. Half of the best things are to go to the minstrels, the bad things the farmer may keep for himself! The walnuts are for the curly haired babe. After each line they sing the refrain:

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My hiding place is an old law,
Holla! I hide in songs!

But according to learned research this part of the song was preceded by the beautiful stag song of the Transdanubian version, in which some professors seek to discover the miraculous stag of Hungarian legends, or the magic stag which occurs in the legend of Saint Stephen, though it is well known that similar stag songs also occurred in the winter solstice performances of other peoples. This is how the Hungarian stag song has been reconstructed according to the ancient text:

A big, black cloud gets up over there,
A black raven cleans its feathers in it;
Where a fast river has its spring,
A round, small sward lies.
A stag with a miraculous head grazes on it,
A stag with a miraculous head
Has a thousand ends to his horns,
On these thousand ends burn a hundred thousand candles,
They burn without being lit,
They go out of themselves...

527 533 After the song about the magic ox follows the minstrels' tale of the young people or the newly married couple, which is obviously the most ancient and most important part of minstrelsy. In its essence it is a thing which we have met in many other customs, most explicitly in the song which was to tie together by magic the young couples in the summer solstice. These were the spell-binding words of the minstrels according to the ancient text:

Here we see a pretty dame,
Her pretty name is (Judith),
There we see a fine lad,
His fine name is (Joseph);
My hiding place is an old law
Holla! I hide in songs!
God shall give a slow rain,
Wash both of them together,
Rolling them and twisting them
Like two golden apples,
Twirling them and whirling them
Like two golden twigs.
My hiding place is an old law
Holla! I hide in songs.

Once the magic had occurred, — let us hope with due effect, — then it was merely necessary to say good-bye and the minstrels' visit was over.

In a few versions, at the word «holla!» the couples were driven to each other, in the same way as in the spinnery customs the girls were driven to the lads, as a remnant of Midsummernight's traditions.

A buckled purse hangs on the peg,
It is filled with flat coins,
Half of them belong to our host,
The other half to us poor minstrels.
My hiding place is an old law
Holla! I hide in songs!

10: Viski E-4, 5 (no date) 1932 EC1 Hungary EC1

527 The minstrels usually represent animals: bulls, goats,
533 stags, pigs, cats, etc. The bull has often a chain round his neck; in Transdanubia the stag merely lives in the song. In some parts of Transylvania, in the districts of the Szamos and Maros rivers, the words have been forgotten, but the interesting mask of the stag has been preserved: it is a grotesque arrangement, its most prominent part being a carved jaw, which has to snap continually.

The part of the bull shows signs of the most ancient times. The performer has to bellow and behave riotously. In some places if the girl of the house brings him a present, he beats her without mercy. There are villages where the queer drum they use is called «bull». The ancient meaning of the bull is evident from all this: the great noise, the whipping of the girl, all remind one of the initiation ceremonies of primitive people, which also occur with great noise and which no woman must see. In a few places the visit of the minstrels is followed by the initiation of lads, after which the initiated have a right to visit girls and take part in dances.

In olden times minstrel «telling» was such a general custom that in the 17th century the second day of Christmas according to the Julian calendar was called «Minstrel Monday». And this is what a Transylvanian Hungarian wrote in the middle of the 16th century: — «Immediately after the celebrations on the birthday of Our Lord Jesus Christ, follows the great feast of the devil on Minstrel Monday, after that comes Carnival, . . . minstrelsy never seeming to come to an end . . .» The word «regős» (minstrel) appears already in a document of the 14th century, meaning a royal minstrel or bard.

Hungarian minstrelsy belongs to that group of customs, which celebrated the winter solstice; that is the memory of the Sun-god. For this reason the medieval Church

527 fathers and synods persecuted it with unceasing energy
533 through out the centuries. In a collection of speeches, which are attributed to Saint Augustine, but were written in the 6th or 7th century, we read: — «What intelligent person will believe that those sane men, who act as stags, want to be transformed into these senseless animals? Others clothe themselves in the hides of their oxen, or put on the heads of animals, and they rejoice and enjoy having thus transformed themselves into animals . . .»

These words of rebuke have not achieved complete success even to this day. These mimes appear every year to remined those who see into the depths of ancient customs, not to forget the pagan memory of the ancient solstice feast . . . Even to this day, when the Christian church has celebrated since the middle of the 4th century not the Sun-feast, but the birth of Jesus Christ, «who brought the sun itself» . . . the bull goes on bellowing and shaking his chain riotously, the stag snaps his hard, wooden jaw, the weird instrument drones, plenty of magic pervades the house, though no one understands the essence of the custom, nor its past meaning, not even the garbled, broken words of the refrain:

My hiding place is an old law,
Holla! I hide in songs!

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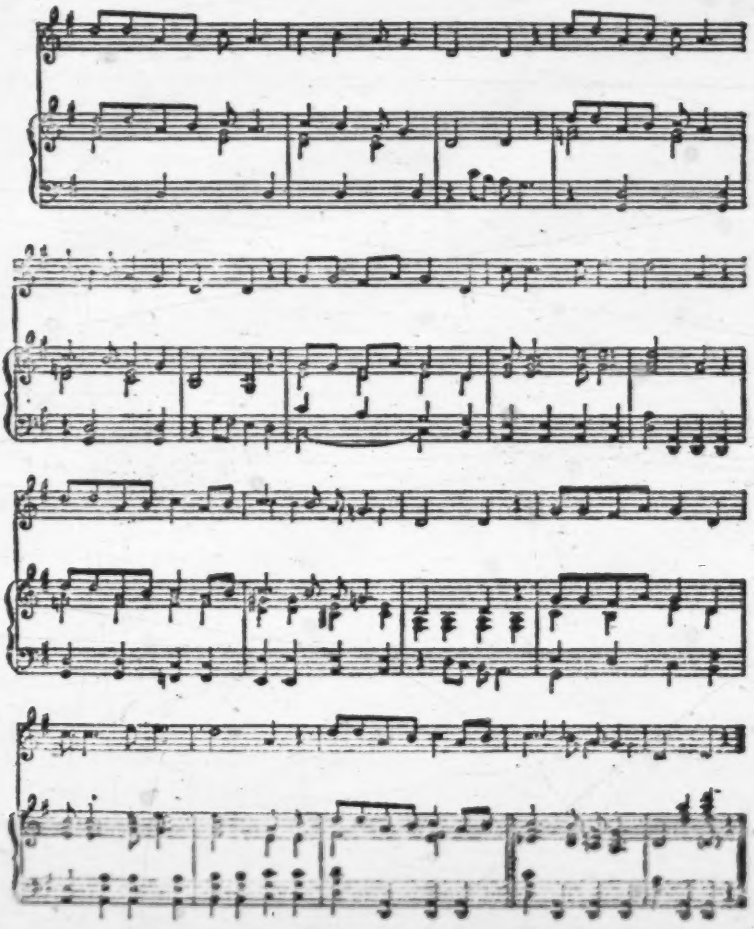
IN FRONT OF MY HOUSE THERE IS A GATE . . .

(Hungarian folkdance ; slow)

Lento **Arranged by Lajos Bárdos** 533

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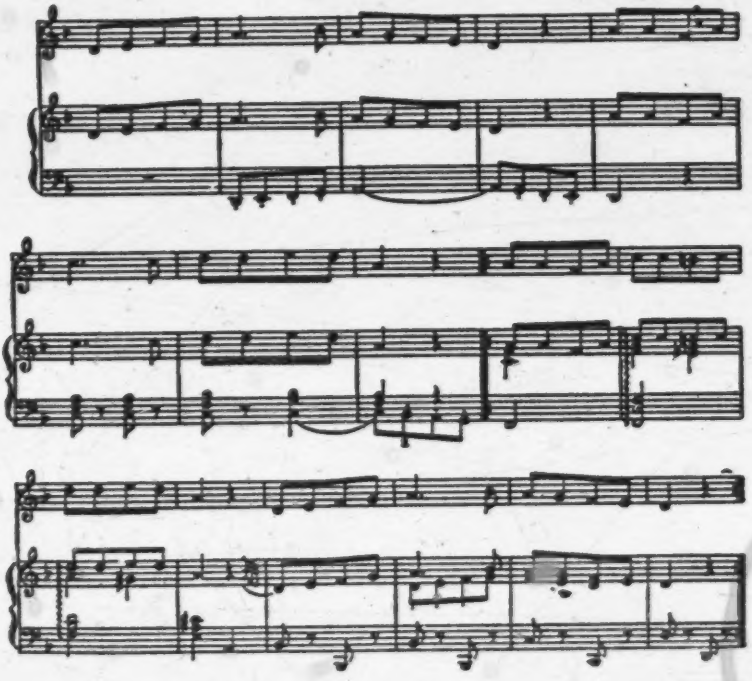
GIRLS OF SZAKMÁR HOW PRETTY YOU ARE ... 533

(Hungarian dance ; ornamented)

Allegro moderato **Arranged by Lajos Bárdos**

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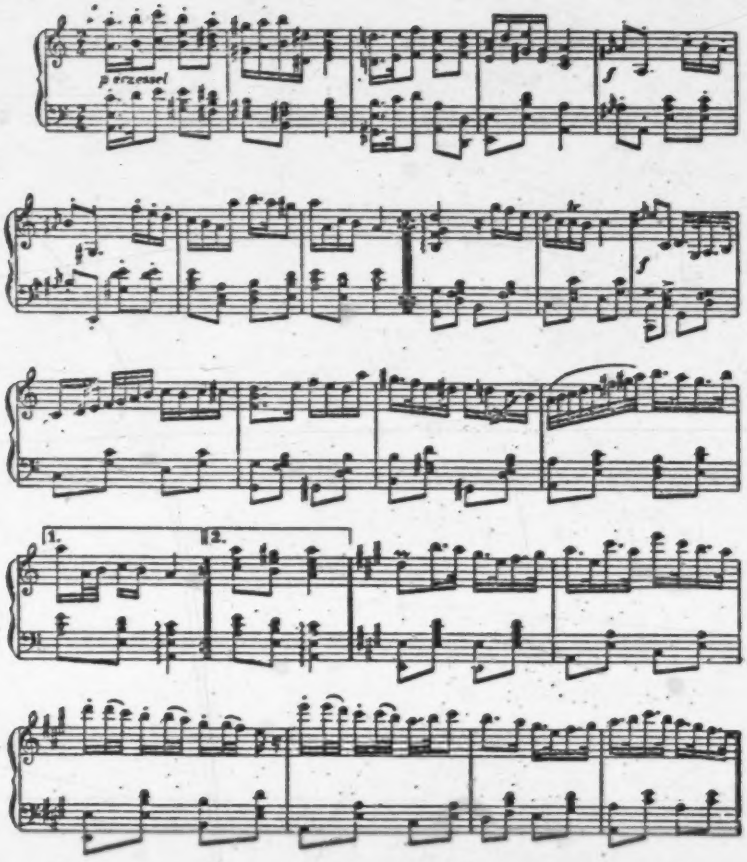
BIHARY'S RECRUITING DANCE

● 533 *Lento* **Arranged by Ede Bartay**

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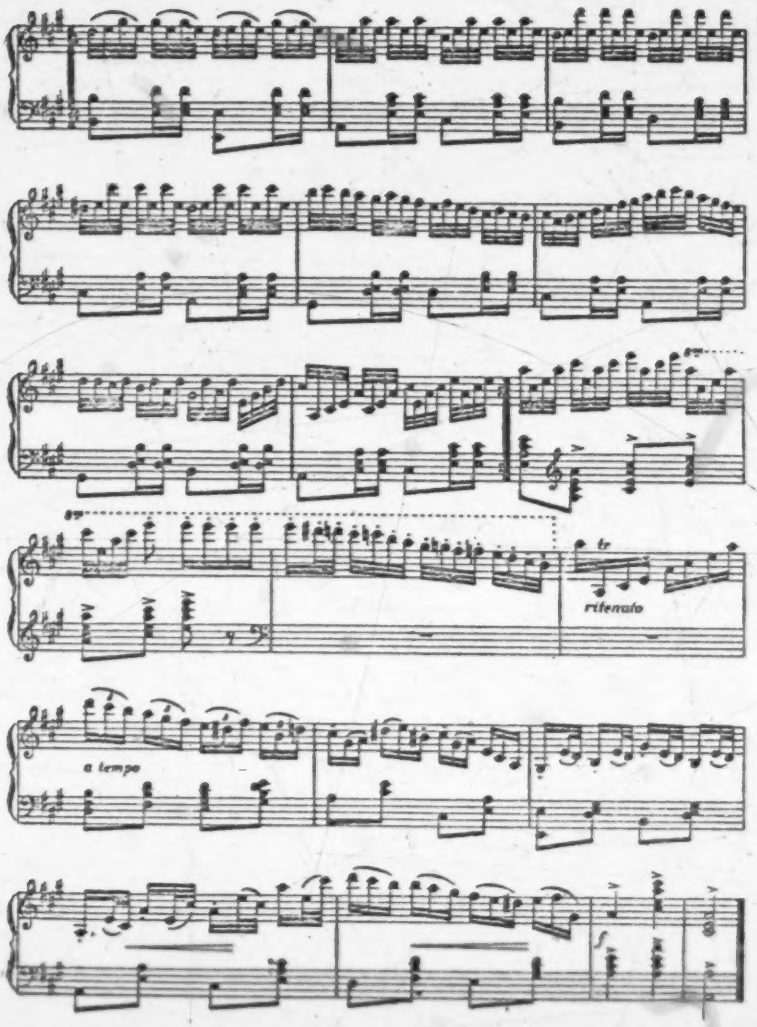
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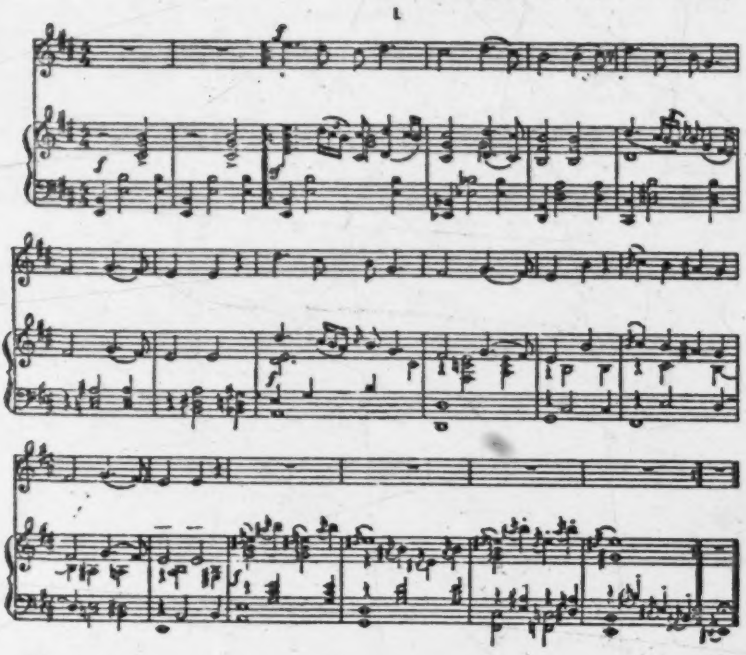
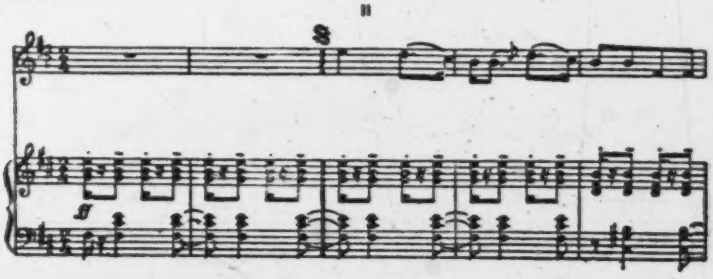
DOUBLE STEP OF NAGYKÁLLÓ

533

Lento

Arranged by Zoltán Kodály

Vivace



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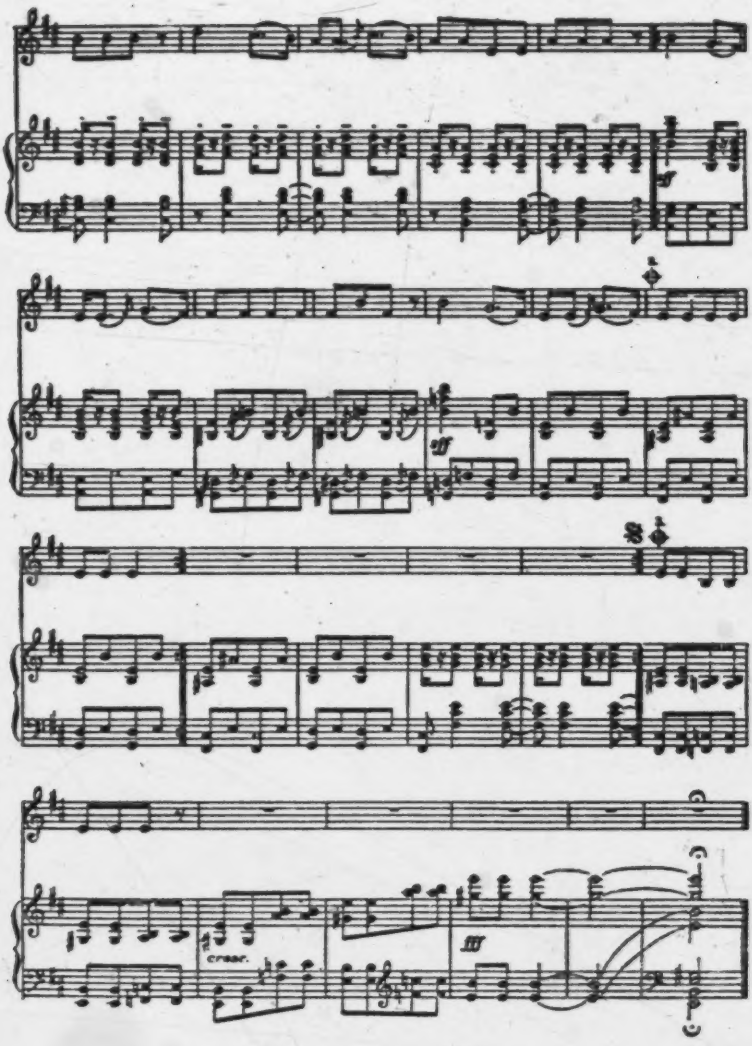
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MUSIC

To the foreigner Hungarian music conjures up a 533
picture of men in richly embroidered Hussar uniforms playing languorous Tzigane melodies in gaily lit cafés.

Principally as the result of the work accomplished more recently by a number of ardent Hungarian composers and scholars of music, the widespread misbeliefs concerning Hungarian folk-dancing and folk-music have been gradually revised and thereby cleared up even in the wider public mind. The realization that the so-called "gypsy music" is only a syrup-coated corruption of the underlying original Hungarian melodies has helped greatly in clarifying the matter. The demonstrations of learned Hungarian composers and musicians, and particularly the findings of such outstanding men as Bartók and Kodály, have proved conclusively that the genuine Hungarian folk-music is an essentially different thing from the newer "gypsy" interpretation widely used and immortalized by Franz Liszt and so thoroughly exploited by his imitators. Bartók, Kodály, and others, perhaps in the last minute, unearthed and perpetuated for us an amazing wealth of original folk-music truly Hungarian in its powerful raciness, characteristic flavour, sombre wildness of spirit and humour. This authentic Hungarian music is as different from the over-ornamented and exploited Hungarian "gypsy" tunes as music possibly can be.

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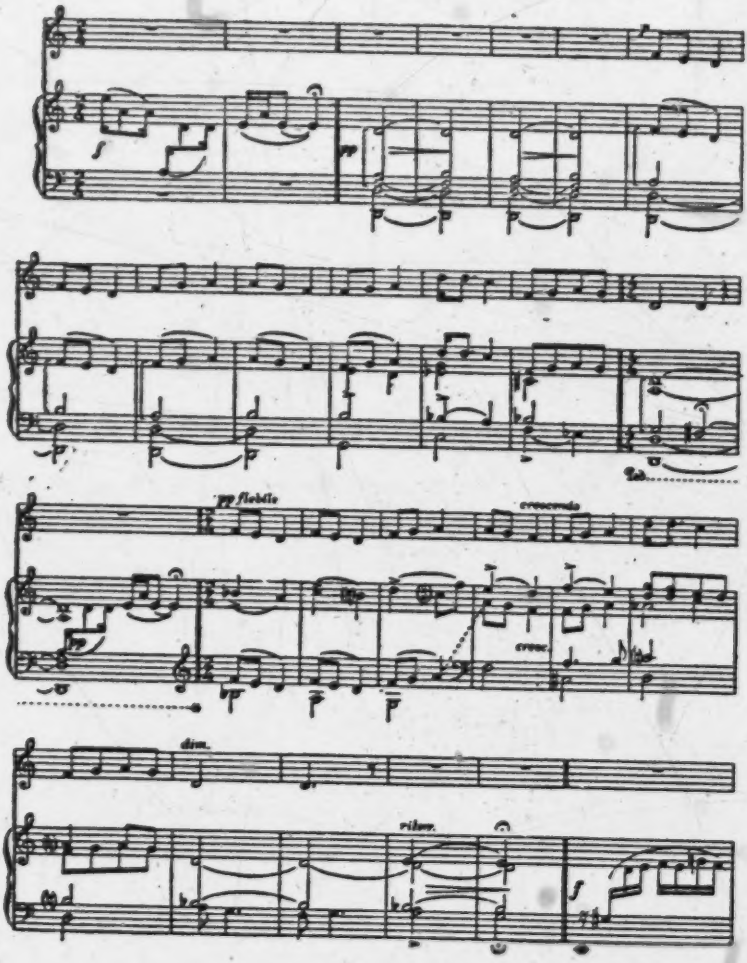
DROUGHT ON THE PASTURES

(Old Hungarian folk-song)

533 *Andante*

Arranged by Jenő Ádám

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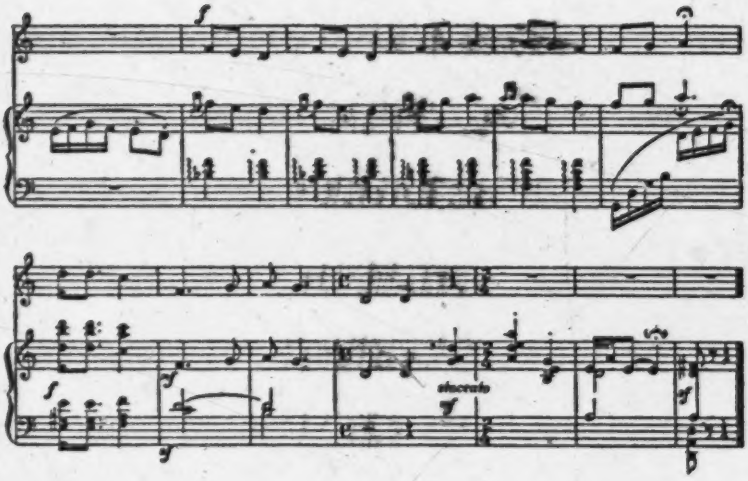
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533 Folk-music in Hungary, as in the rest of Europe, is the collection of melodies and dance-songs of the common rural population. It is the musical heritage of the peasantry, people conservative by nature and by the force of their ancestral occupation. This folk-music and the words of the songs along with the folk-tales and the decorative inclination of the peasantry are the instruments through which the popular fantasy, the individual and collective imagination of a people, finds its expression and its perpetuation. In fact, it is the truest image, the most characteristic revelation of the folk-soul.

True, Hungarian folk-music has a number of characteristic features which have sprung from the same roots. According to these recurring features Hungarian folk-music may be divided into two principal groups of melodies and dance-songs characterized by more or less similar *motifs*, style, and construction, by which their type and the epoch to which they belong can easily be established. These two groups of Hungarian folk-music are the music of older (archaic) origin, and that of more recent origin. The songs belonging to the former class are readily recognized by their peculiarly archaic pentatonic scale, which, as the name implies, is composed of five notes only. These songs are composed of isometric verses in which the four lines are always of the same length and invariably contain the same number of syllables. The music of the words usually varies in all four verses, the first and fourth lines being invariably different. Rhythmically this group may be subdivided into different headings. In the songs belonging to the first — and, incidentally, most interesting group — the rhythm is free; these are the so-called "parlando" melodies. In the second group the rhythm is of a rigid, dance-like type, while the similarly dance-like punctuated rhythm of the third is adapted

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to the words of the text. All the songs falling into these three categories of the old Hungarian folk-music are closely related not only in any given region but everywhere in Hungary, in the widest sense of the term, including Burgenland, historic Transylvania, and among the late descendants of the Hungarian settlers of distant Moldavia, a fact which may be duly considered as an irrefutable proof of the national unity of the Hungarian race. The relics of this category have been collected principally by Bartók and Kodály. They number more than a thousand songs belonging to some two hundred main varieties.

The songs of the second group are of more recent origin, their age averaging about a hundred to a hundred and twenty years. They retain the dance-like, punctuated rhythm of some of the older songs, and their melodies are reminiscent of the archaic pentatonic scale, but they differ in the symmetric musical construction of the first and fourth line and in the variability of the scale they employ. In some of these songs the scale is the usual major, the so-called doric, or aeol; the mixolide we find less often, while the phrygian is very rare. These songs today seem to be at the peak of their popularity; more than 3500, belonging to some 800 varieties, have been recorded.

The rest of the Hungarian folk-songs, numbering about 6000, belong to a variety of sources. Some are adaptations of foreign songs, but the majority are what we could best call "popularized art-songs," melodies which, because of their popular qualities, have been adopted by the rural Hungarian populations in an age in which the easy communications favour such an interchange. Among these latter we find a good number of songs composed in the style of the more recent Hun-

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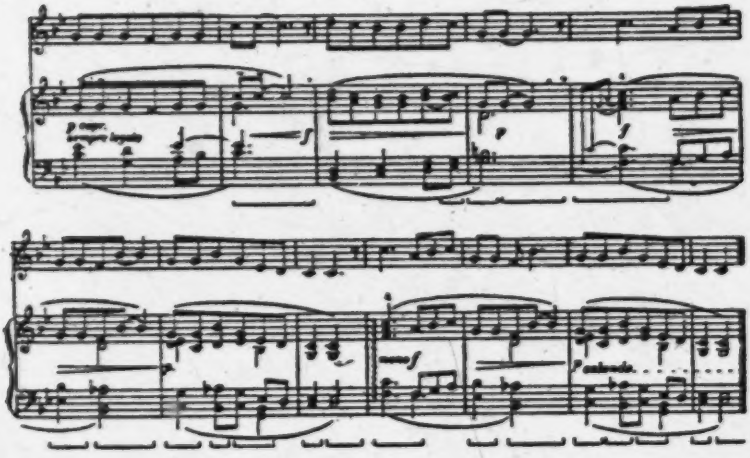
THERE IS A RIVER NEAR DEBRECEN...

(Hungarian folk-song)

Andante rubato — Arranged by Béla Bartók

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garian folk-music. These are the songs which are known abroad in cafe society as "Hungarian" or "gypsy" music. 533

It is interesting and significant that the songs adopted by the people from these categories are usually the best of an immense production. They often become transmuted into real Hungarian folk-songs on the lips of the Hungarian peasantry, who simplify, clean, and polish the melody with their infallible instinct which springs from their closeness to the earth, and which is hostile to everything that is hybrid or artificial.

The interpretation of Hungarian folk-music as accompaniment of songs, as entertainment, or in the form of dance-music has practically always been the role of a sentimentally cherished but more or less disdained caste of professional musicians. Who acted as musicians to the Hungarians in their ancestral lands or during their migrations towards the Occident is controversial. All we know is that they had, and still have, original names for a number of musical instruments, and that some of these instruments were in use long after their settlement in the Hungary of today. This is sufficient proof to the effect that they already had a degree of musical culture before they settled on the great Central European plain eleven centuries ago. It is a fact that the Hungarian, proud by nature and by the force of circumstances, was never inclined to be a showman or a professional musician. We also know that at the time of their migrations to the European lowlands their musicians were Ukrainian bards, called *igritz*. From the occupation of the Valley of the Danube in 896 until the fifteenth century musical entertainment was supplied to Hungarians by autochtonous Slovene musicians.

At the beginning of the fifteenth century in the footsteps of the invading Turkish forces appeared the gypsies, 533 563

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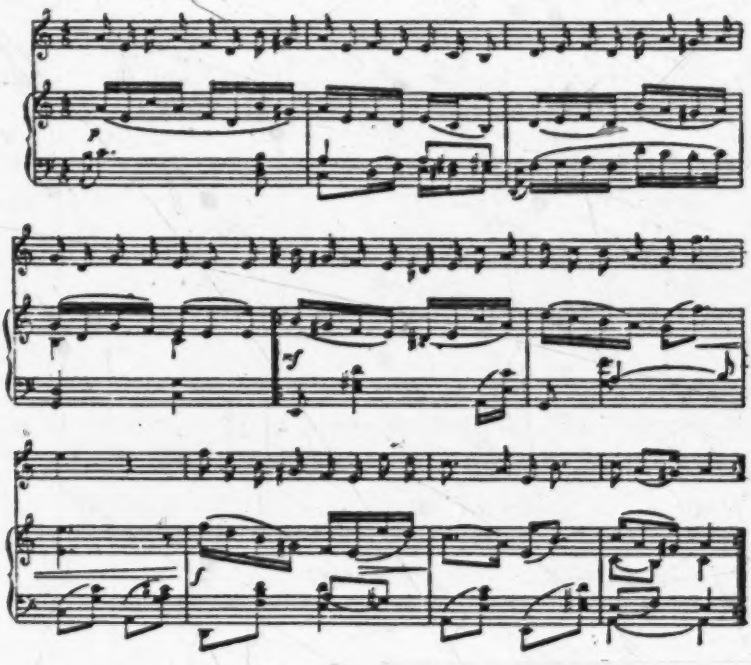
WHISPER OF THE WHITE ACACIAS

(A song in popular style)

533 *Dolce*

By Loránd Fráter

By courtesy of Messrs. Kálmán Nádor, Budapest

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a dispersed low Hindu tribe which reached Europe via Egypt. Hence their name. In about a century they supplanted their Slovene predecessors altogether. The various branches of this extremely servile and adaptable race are to be found in our days practically all over the world, and wherever they settle, with only a few exceptions, they adapt themselves to the requirements of the dominating race and become their popular entertainers and professional musicians. At the same time they tenaciously cling to their own meagre but peculiar heritage, the practice of which they strictly limit to their internal affairs. Their own language and music they speak, sing and play only when they are among themselves. The main reason for their survival in foreign and often hostile circumstances seems to be hidden in the fact that even the most humble social strata of European or Balkan peoples would never allow their presence on an equal footing, to say nothing of inter-marriage or social relations, which were never tolerated. Their extremely different racial characteristics and their racial consciousness, make their assimilation absolutely impossible.

The prolonged presence of the gypsies in Hungary did not remain without consequences upon the development of Hungarian folk-music and folk-dancing. This influence was in a way instrumental in conserving the original Hungarian melodies, but it was also detrimental inasmuch as with their sensuous and rhythmically irregular interpretation the gypsy musicians often distorted the original correctness of the Hungarian rhythm. The rhapsodic timing of rhythm and the excessive speed so characteristic of gypsy music become apparent to the Western European or American listener only when he hears them play some international or classical music well known to him. This incorrect timing and excessive

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533 speed proved detrimental to the Hungarian folk-dance, which, according to the Hungarian national character and to all known testimonies, should be self-possessed in the slow parts and fiery but dignified even in the ornamented and fast parts.

The international popularity of Hungarian gypsy music has its explanation partly in the beauty of Hungarian melodies and partly in the voluptuous sensuality, and in the picturesqueness, of their gypsy interpretation. The gypsy musician is an accomplished practical psychologist who instantly recognizes the taste and mood of his audience, and his emotionally intoxicating music, when shaped to conform to the listener's mood, no doubt "does things to him".

534 Whatever we may think of him, the gypsy is, and has been for centuries, the popular, omnipresent musician of the Hungarian people, and even the instruments they use soon displaced those used by their predecessors. The Hungarians of a thousand years ago danced to the tunes of the koboz, the violin, the pipe, and the drum. The koboz, a short-necked stringed-instrument sounded by plucking, remained popular up to the seventeenth century; the Hungarian square violin, which was sounded with the bow or by plucking, the Hungarian pipe, and the single-decker Shaman drum disappeared earlier. In the seventeenth century the pleasant tárogató, a clarinet of peculiarly Hungarian style, came into use, and throughout the sixteenth and seventeenth centuries the bagpipe was also very popular.

Of the more primitive native instruments we can still find today in some places the flute-like whistle of various sizes and types, and different types of the horn; also the so-called rotating viol, with tunable play-strings and some bass strings all placed inside the instrument